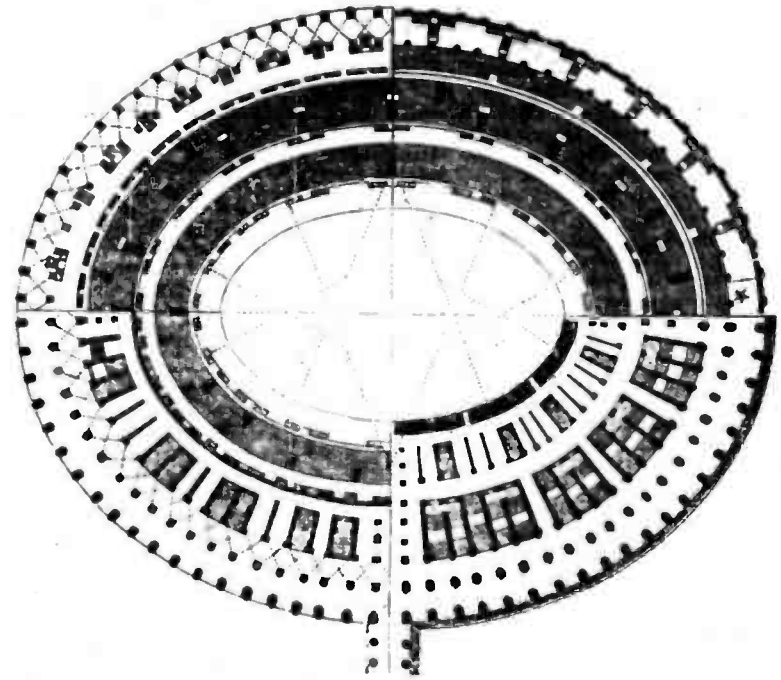
sumed, and so much damage done to other parts of the structure that the Games were for some years celebrated in the Stadium. Its restoration was commenced by Elagabalus and completed by Alexander Severus. It was again struck by lightning in the reign of Decius, but was soon restored, and the Games continued to be celebrated in it down to the sixth century; the latest recorded exhibition of wild beasts being in the reign of Theodoric. Since that time it has been used sometimes in war as a fortress, and in peace as a quarry, whole palaces, such as the Cancellaria and the Palazzo Farnese, having been built out of its spoils. At length the popes made efforts to preserve it, Sixtus V. attempting to use it as a woollen factory, and to convert the Arcades into shops; Clement XI. enclosed the lower Arcades, and in 1750 Benedict XIV. consecrated it to Christians who had been martyred in it.

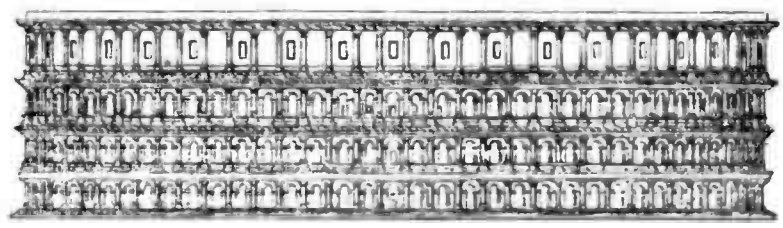
Notwithstanding the damages of time, war, and spoliation, the Flavian Amphitheatre still remains complete enough to give us, excepting in some minor details, a fair idea of the structure and arrangement of this description of building. It was situated in the middle of the city, in the valley between the Cœlius, the Esquiline, and the Velia, on the marshy ground which was previously the pond of Nero's Palace. From mere dimensions we can form but an inadequate conception of this vast structure, the arrangements of which were such as to furnish seats for 87,000 spectators, round an arena large enough to afford space for the combat of several hundred animals at once, for the evolutions of mimic sea-fights, and for the exhibition of artificial forests; with passages and staircases to give ingress and egress to the immense mass of spectators, as well as others for the attendants on the arena; dens for the thousands of victims devoted to destruction; channels for the rapid influx and outlet of water when the arena was used for the Naumachia; and the means for the removal of the carcases, &c. Admirable pictures of the magnitude and magnificence of the amphitheatre and its spectacles are drawn in the "Essays" of Montaigne, and by Gibbon in his "Decline and Fall," to which we can but refer our readers.

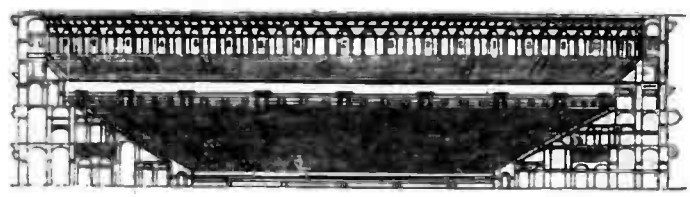
The annexed ground-plan, external elevation, and section, are from Hirt, and contain, of course, some conjectural details. The ground-plan is so arranged as to exhibit in each of its quarters the plan of each of the stories: thus the lower right hand quarter shows the base ground-plan, or that of the lowest story; the next on the left shows a plan of the erections on the level of the second row of exterior columns, as well as the seats, which sloped down from that level to the lower one; the next quarter shows a similar plan of the third order; and the upper right hand quarter exhibits a view of the interior, as it would appear to an eye looking vertically down upon it. The dotted lines on the arena are the radii, and their points of intersection the centres, of the several arcs which make up the ellipses, of which form this structure, like all the other existing amphitheatres, is, covering nearly six acres of ground. The plan divides itself naturally into two concentric ellipses, of which the inner constituted the arena or space for the combats, while the ring between this and the outer circumference was occupied by the seats for the spectators. The lengths of the major and minor axes of these being respectively 287 feet by 180 feet, and 620 feet by 513. The stone used was a species of travertine: some of the blocks are as much as 5 feet high, and 8 or 10 feet long, fastened together where necessary with metal clamps: it is remarkable that all the stones forming the exterior have inscribed upon them small numbers or signs, either indicating the place of each in the building, and which, according to Dr. Smith, prove how great was the care taken to adapt every single stone to the form of the whole building, or may be simply "mason's marks," to which we have before now adverted.

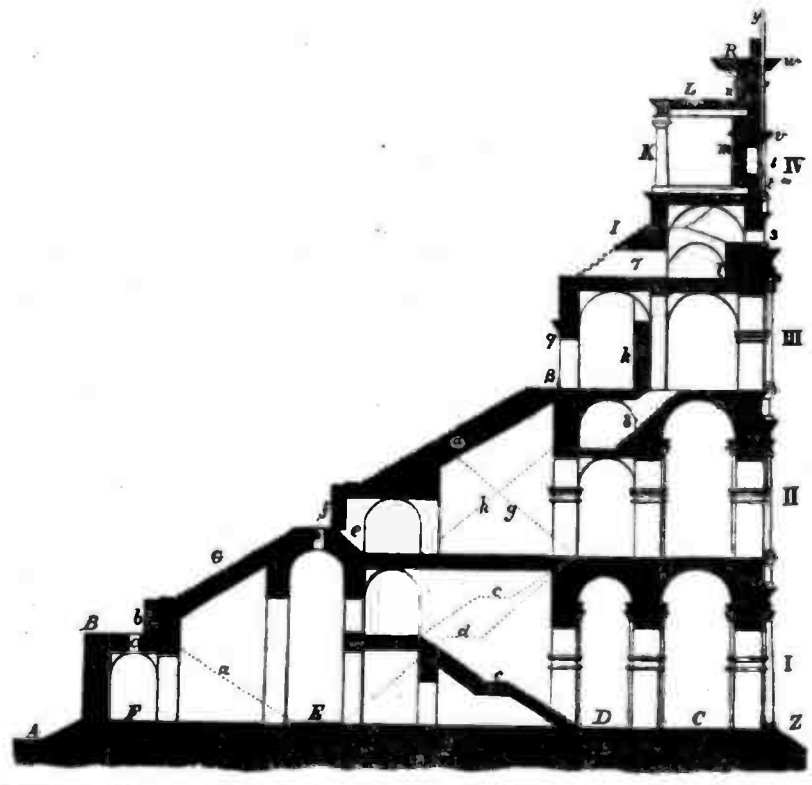
The exterior needs little description; it is divided into four stories, corresponding to the tiers of corridors by which access was gained to the seats at different levels. These corri-

THE FLAVIAN AMPHITHEATRE.









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